

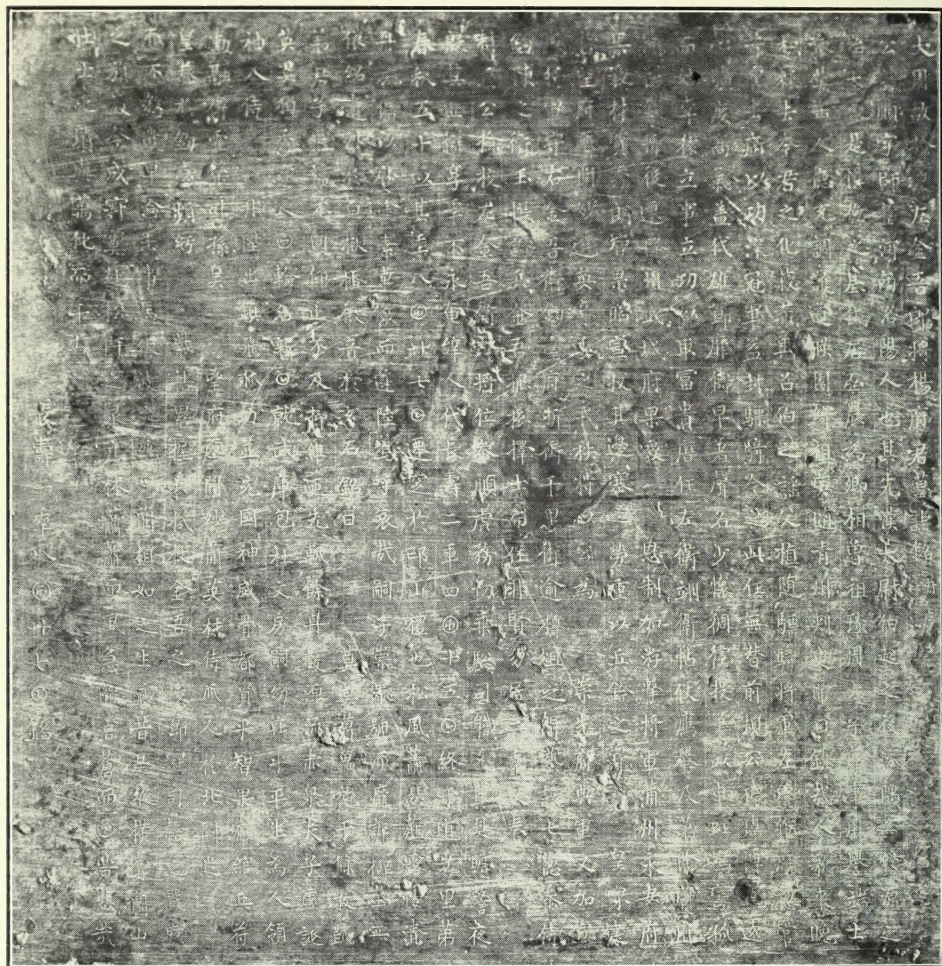
BULLETIN OF
THE ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY

UNIVERSITY OF TORONTO, MAY, 1923



CHINESE BUDDHISTIC MARBLE FIGURE
FROM THE PROVINCE OF HONAN T'ANG DYNASTY, 618-906 A.D.
THE GEORGE CROFTS COLLECTION

Issued by the University of Toronto

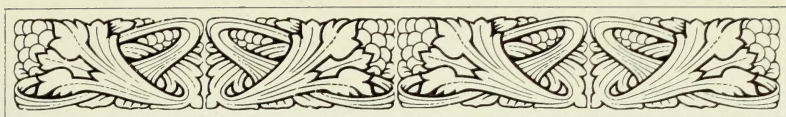


TOMB STONE OF GENERAL SUI CHENG, OF LAO YANG HSIEN

T'ANG DYNASTY, 692 A.D.

THE GEORGE CROFTS COLLECTION

GIFT OF MRS. H. D. WARREN



CHINESE BUDDHISTIC STATUE

A WONDERFUL Chinese statue was recently added to Dr. George Crofts' Collection in the Museum. It is difficult to get a photograph which shows the great fascination that this marvellous little statue exerts on those who study it for even a short time. The figure is of marble, 18 inches high, T'ang dynasty (618-906) and comes from the Province of Honan.

If the flesh and robe were ever painted, the colour has all worn off; both are now a soft yellow, due to the iron in the marble slowly coming to the surface. The foliage on which the figure is seated is a powdery light green, the colour of oxidizing bronze. The tight individual curls of the beard, mustache, and hair are almost black, except where they show this same powdery light green, which is certainly here an oxidization colour.

The statue has not a particle of the soft unathletic character which the Buddhistic sculptors sought for as a realization of their religious type. The figure is a powerful hairy chap who would have made a rough and ready leader of men.

C. T. C.

CHINESE TOMB GROUP

ONE of the most interesting of the many Chinese mortuary groups in the Museum is a complete set of grave potteries with a tomb stone, of the T'ang dynasty, 618-906 A.D. This group is in the George Crofts Collection and was presented to the Museum by Mrs. H. D. Warren.

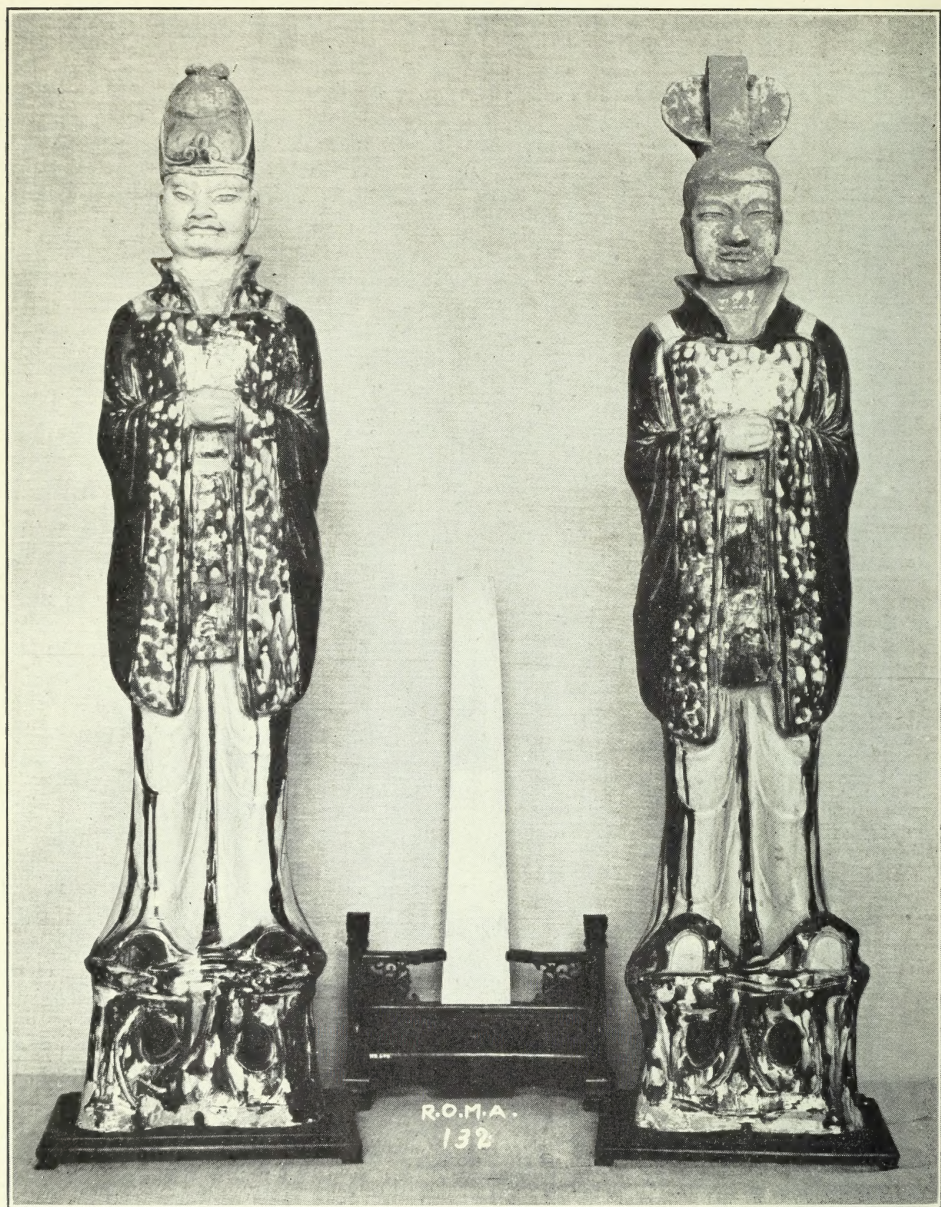
The grave tablet is 2 ft. 1 in. square and has a floral design engraved on either end. It was erected in memory of Yang Shun, Sui Cheng, of Lao Yang Hsien, in the Province of Honan, a general who died Chinese eighth moon, twenty-seventh day, of the second year of Chang Shou, 692 A.D. It is inscribed with several hundred Chinese characters giving interesting data with regard to the deeds and greatness of the deceased.

The group contains twelve large pottery figures, which were placed in the grave to attend the general in the other world. There are two officials, two Guardians of the Four Quarters, two horses with attendants, and two camels with drivers.

The officials are 44 in. high and wear the badge of office in the form of breast plaques. Their heads are crowned with ceremonial hats. Their faces are well modelled. Their robes have a beautiful glaze of straw colour, brown, and green. Each of the figures may have held a *kwei pan*, an ivory stick similar to that shown in the illustration, which was used by officials when in conversation with the emperor. The *kwei pan* was held with both hands and reached to the forehead, thus covering the eyes. The head was bowed so that the official could not look upon the Son of Heaven. The *kwei pan* was highly polished and was used as a writing tablet to note the conversation or the instruction. In the Ming dynasty, however, officials were represented in a kneeling position, so it is possible that the figures shown here were holding a mourning tablet and not a *kwei pan*.

There are also two fierce-looking figures, 44 in. high, in warrior guise, who are probably two *lokapalas* or Guardians of the Four Quarters. They are in full armour and have the unusual decoration of a cock's head in high relief on each breast, a sphinx-head belt, and an animal's head on the shoulders. Each head is crowned with a phoenix in sitting position, with wings and tail fully outstretched. The figures which are mounted on reclining bulls are well modelled; the faces have a fierce yet fine expression, and mustaches turned up at the ends. The glaze is in three colours: golden brown, green, and yellowish cream.

The camels are 31 and 33 in. high, and 27 in. long. One camel is without a load but has a hump on the saddle cloth; the other is fully laden. Hetherington says (*The Early Ceramic Wares of China*, p. 53): "The animals portrayed by the T'ang potter are perhaps the most interesting and those which display



TWO OFFICIALS FROM A CHINESE TOMB GROUP
T'ANG DYNASTY, 692 A.D.
TOMB OF GENERAL SUI CHENG

THE GEORGE CROFTS COLLECTION

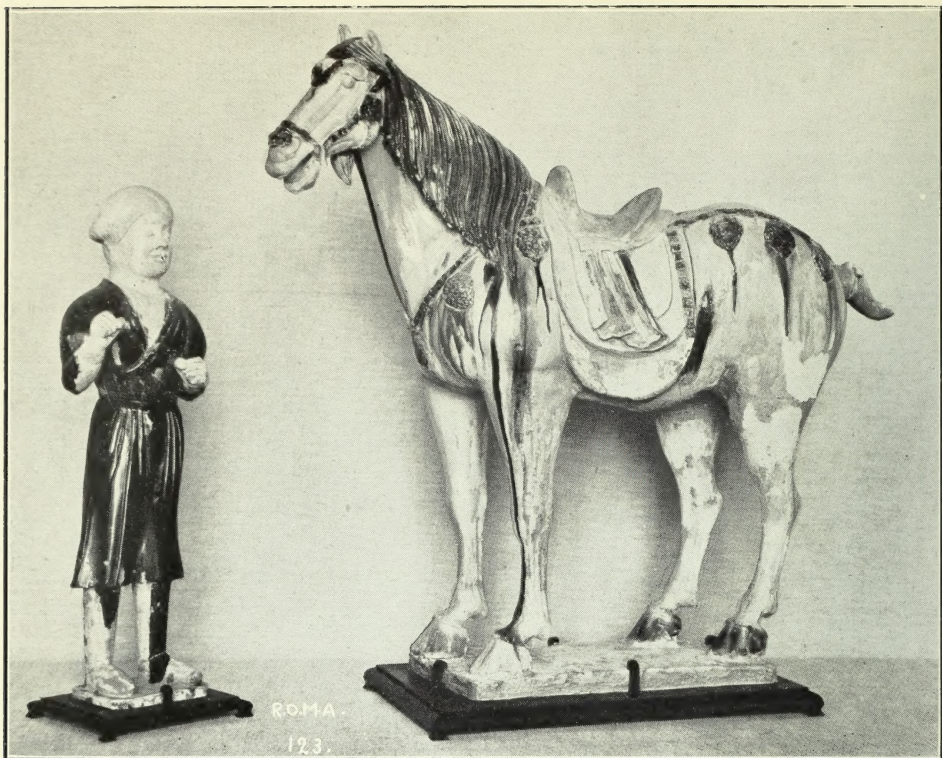
GIFT OF MRS. H. D. WARREN



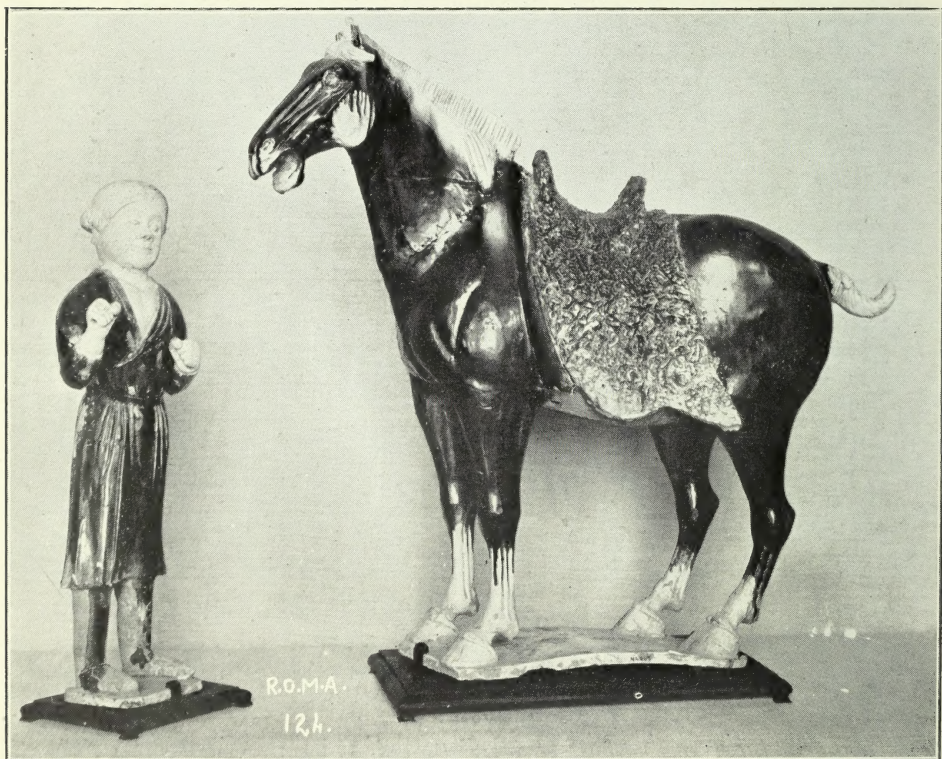
TWO GUARDIANS OF THE FOUR QUARTERS WITH PHOENIX HEAD-DRESS
TOMB OF GENERAL SUI CHENG

THE GEORGE CROFTS COLLECTION

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POTTERY HORSE WITH TRAPPINGS AND ATTENDANT GROOM



POTTERY HORSE "FLYING PHEASANT" WITH ATTENDANT GROOM

TOMB OF GENERAL SUI CHENG

THE GEORGE CROFTS COLLECTION

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CAMEL AND DRIVER



CAMEL AND DRIVER

TOMB OF GENERAL SUI CHENG

THE GEORGE CROFTS COLLECTION

GIFT OF MRS. H. D. WARREN

the highest artistic sense." Some of them are wonderful works of art. The camel is the Bactrian variety with two humps.

Each of the camels has a driver, 26 in. high, who wears a long brown coat open at the throat, exposing the neck and breast. Each driver wears also a pointed cap, which is derived from Turco-Siberian sources and is the typical head-dress of Scythian horsemen and camel-men (compare Hetherington, *The Early Ceramic Wares of China*, p. 54, footnote). The exaggerated pointed nose also suggests the Western Asiatic origin of the drivers.

"If the T'ang camels are fine the horses are still more splendid," continues Hetherington, p. 54. "The Bactrian horse is quite different from the Mongolian pony which appears in Han pottery. The former is immensely powerful. The muscle development on the chest and haunches is very marked, but the fetlocks of the feet are slender. . . In the T'ang dynasty riding was evidently a popular pursuit and the Chinese of that time were evidently good judges of horse-flesh as is evidenced by the life-like modelling bestowed upon the figures by the potters for their clients." T'ang horses are really remarkable for the spirit and character with which they are portrayed.

The two horses in this group are excellent illustrations of the skill of the T'ang potter. They are 30 and 31 in. high and 31 and 33 in. long. One has a padded saddle, complete with saddle-cloth draped and tied. The saddle is unglazed and therefore probably represents leather or cloth. The body trappings are in flowered metal or leather in high relief. The horse is covered with a creamy glaze and has a golden brown mane. The second horse is glazed a rich brown, with a cream mane and tail. It has a long, flowing, green saddle-cloth of rough hairy rug. Its mouth is open and the distended nostrils and the expression of the face indicate that it is breathing heavily. One exceedingly interesting point about this unique animal is the fact that it has two Chinese characters incised under the glaze on the left shoulder which represent the words *Fai feng* meaning "Flying Pheasant." This is apparently the

name of this particular horse which may have been the favourite steed of Commander Sui Cheng of Lao Yang Hsien.

Each horse is accompanied by a groom 23 in. high, whose hair is parted down the centre of his head, and whose costume is similar to that of the camel drivers.

The figures were made in moulds and were hollow to lessen the difficulties of the potter in firing. The modelling displays the great skill, spirit, and delicacy of the work of the T'ang dynasty. The glaze is in yellow, green, straw colour, and a brown which verges into an amber yellow at one end of the scale and to a dark brown at the other. The faces and hands of the figures are unglazed.

EGYPTIAN NECKLACES

RECENTLY, the Museum increased its already large collection of Egyptian necklaces by the purchase of the Colonel Philpott Collection which contains three hundred necklaces of rare beauty, found in Egyptian tombs, ranging in date from predynastic times to the end of the Roman period in the fourth century A.D. The five cases in the Egyptian jewelry room, which contain this recent acquisition, present a fascinating array of colour: yellow old gold combined with the rich, translucent red of carnelian; the warm wine-coloured tones of garnet; many tints of the elusive violet of the amethyst; the charming green of mother of emerald; the heavenly blue of the wonderful Egyptian glaze; and all the varied colours of glass beads which were made, especially in Roman times, in imitation of precious stones.

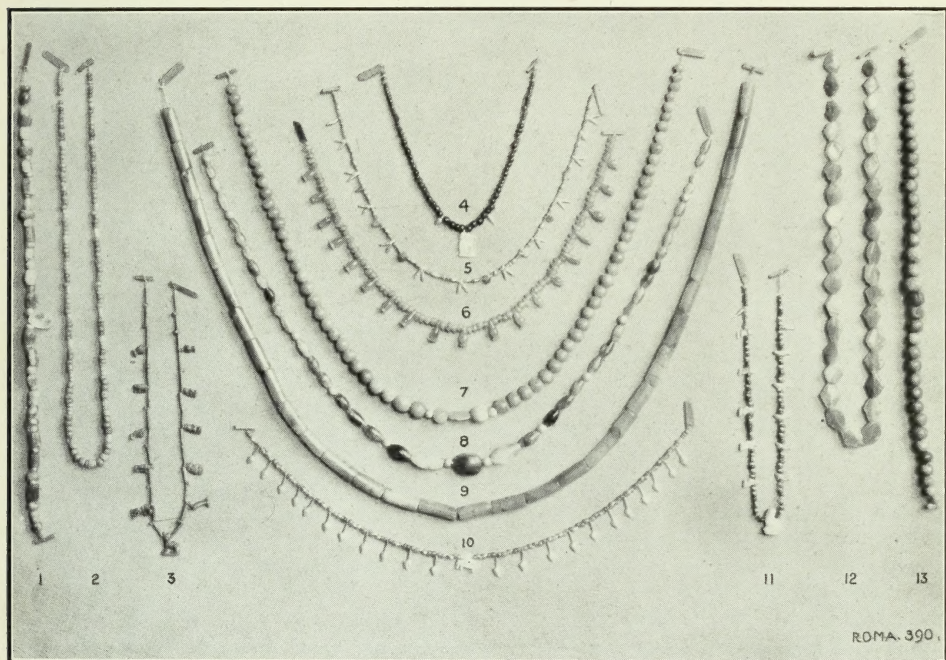
Mummies in the tombs have sometimes been found wearing several necklaces with numerous pendant amulets. Early jewelry was not only ornamental but protective as well, and these ladies of the past were decked in their graves with all of their gems for other than purely decorative reasons. The precious stones themselves were believed to possess magic qualities which would keep the wearer from all harm. Carnelian, which was one of the first stones used for ornamental purposes, was thought to have a cooling and calming effect on the blood. If worn upon the neck or finger it was believed to still all angry

passions and remove anger and discord. Many of the necklaces in this collection are of exquisite shades of carnelian.

Amulets which were appended to necklaces were believed to bring good luck, long life, and health to the wearer; to hold aloof the evil eye; and to protect the person from all dangers. They were merely preventive charms against evil, mischief, witchcraft, and disease. The wearing of amulets involves also a belief in sympathetic magic according

as pendants to necklaces, or among the swathings of the mummified body, in order that the deceased might have all possible protection from evil influences in the spirit world. Many are found in one tomb and on a single body.

A few amulets may be seen in the small group of necklaces shown here. The scarab, or sacred beetle, was the symbol of immortality and represented new life and virility. It was frequently used as a seal but it was



NECKLACES OF GOLD, AMETHYST, CARNELIAN, GARNETS, EMERALD,
COLOURED GLAZE, AND GLASS
THE COLONEL PHILPOTT COLLECTION

FROM EGYPTIAN TOMBS

to which the image of an object absorbs something of the essence of the object itself, and the possession of the image gives one some power over the object. Accordingly, the fly amulet which is common in Egyptian jewelry was probably a magic means of protection against annoyance from flies. In Egypt, amulets representing figures of gods and goddesses, sacred animals, and other things were worn not only by the living but were placed in profusion with the dead, either

common as an amulet also, and no doubt in many cases it served both purposes at the same time. The under surface of a scarab amulet was flat and was sometimes engraved with a hieroglyphic design. No. 8, a beautiful XIIth dynasty amethyst necklace, of about 3000 B.C. has at the centre a scarab amulet which is decorated on the flat side with a figure of the hippopotamus goddess Taurt, the lady of heaven and mistress of all the gods. No. 10, a necklace of exquisite

small beads of carnelian and gold, has a little ivory amulet of a hippopotamus. At either side of the hippopotamus are many small gold pendants of the *nefer* or lute which signified happiness and good luck. Another early necklace, No. 5, has many gold fly amulets, ox-head pendants, and the eye of Horus which was considered especially efficacious in keeping off the evil eye. No. 3, a small XXVth dynasty necklace of frit beads covered with blue glaze, has amulets of several Egyptian gods. At the centre is the cat-goddess, Bast, who sometimes filled a beneficent rôle, protecting men against diseases or evil spirits which she kept off with the music of her sistrum. There are also several figures of Bes, the god of war, or, as he is sometimes called, the god of pleasure. This little god was supposed to possess the power of driving away bad dreams. No. 11, a beautiful little necklace of carnelian and gold, has a mother of emerald amulet in the form of a sphinx.

Beads of hard stones were made even from prehistoric times. They may be dated not only by their forms, but also by their colour and the perfection of their workmanship. Beads of the XIIth dynasty are pure in colour and have the highest beauty of perfect finish. The carefully wrought forms of this dynasty present a marked contrast to the more rugged and less perfect beads of the Roman period. Nos. 5, 8, and 9 show the beautiful workmanship of the XIIth dynasty. The tubular bead in No. 9 seems to be very rare. The barrel-shaped beads of No. 8 are carefully graduated and very perfect in form. Nos. 7 and 13 show the perfectly rounded beads of the XVIIIth dynasty. In Nos. 1, 2, and 12 one sees the crude, less careful workmanship of later Roman times. No. 2 is a glass imitation of emerald and gold and No. 12 is made of cut beads which do not come in until Roman times.

C. G. H.

RECENT ACCESSIONS OF CLASSICAL COINS

THROUGH the generosity of Mr. A. E. Ames the Museum is gradually acquiring an excellent collection of coins, many of

which are Greek and Roman. One aim of the collection is to provide the student of classical archaeology with representative numismatic material for the study of the technique, the metals, and the art of ancient coins. It has been said that coins are the grammar of Greek art. Certainly, few objects present so many-sided an interest and fascination, for ancient coins reflect the life, the religion, the history, and the art of the cities where they were issued. Some of them have been buried for more than two thousand years, yet are still as fresh as on the day when they came from the mint. With the exception, perhaps, of Greek vases no other class of ancient objects offers such infinite variety nor so complete a picture of early times.

The collection has an even more important mission than its message from the past to the classical student. Greek coins of the fifth and the fourth centuries B.C. represent the highest achievements ever produced in die-engraving. Is it not possible for the modern engraver of coin dies to learn a lesson in beauty from these ancient coins; to use them as models; and to improve the artistic quality of our money to-day? To the Greeks their coins may not have been primarily works of art. They served then, as now, a utilitarian, commercial purpose. Yet so strong was the instinctive sense of beauty in the Greeks that they gave a beautiful form to anything they produced, and adhered to delicacy of workmanship even in the smallest detail. Nor were these small objects considered below the dignity of real artists for some Syracusan coins bear the name of the artist who designed them.

The ten silver coins in the illustration are only a few of the large number recently added to the A. E. Ames Collection. They were struck in Magna Graecia, as the Greek colonies in South Italy were called. The coinage of this section does not begin until about the middle of the sixth century B.C. Its coins are, therefore, as a rule, more highly artistic than those of Greece proper and the Islands where money was issued at an earlier date.

The coins of Metapontum (Nos. 1-4) are very fine specimens of numismatic art. They



GREEK COINS FROM SOUTH ITALY
THE A. E. AMES COLLECTION

all show the head of barley. Various reasons have been given by numismatists for the use of this type. Professor Ridgeway sees in it an instance of a barter unit turned coin type; others think that the prevalence in a certain district of some animal or plant induced its adoption as a local or commercial badge by the cities of that district. Other authorities, also, say that the ear of barley represents not so much the fertility of the city's territory as reverence for the city's goddess, Demeter. Whatever the reason for the type, it has persisted for more than two thousand years and is found on the little copper five-centesimi piece issued in Italy to-day.

The earliest of these coins from Metapontum (No. 1, 550-500 B.C.) illustrates an interesting method of fabrication which is characteristic of certain coins of South Italy. Originally there had been a type on one side of a coin only, but by the time coinage was introduced into this section the double type was established. However, instead of both sides being in relief, the reverse is a mere representation, in intaglio, of the device, in relief, on the obverse. This remarkable method may have assisted steadiness in striking. It has also the practical advantage of allowing coins of the same issue to be piled one upon another like flat coins of modern times. Even when the type on the reverse was different, it was usual to represent it in intaglio, as on No. 5, from Croton, which has a tripod in relief on one side, a flying eagle, incuse, on the other. Coins of this fabric are earlier than 500 B.C.

On Nos. 2, 3, and 4 the ear of the barley appears on the reverse only, and a head takes the more prominent place on the obverse. No. 2 (400-350 B.C.) and No. 4 (330-300 B.C.) have the beautiful profile of Demeter or Persephone. No. 3 (about 350 B.C.) has the helmeted head of Leukippos, the leader of the band who founded the settlement at Metapontum. There is a frequent tendency to make allusion on coins to the founder of a city, or some legendary hero connected with its early history.

The city of Croton is represented by two silver staters, Nos. 5 and 6. Their types are

the eagle, and the tripod which is symbolic of Apollo. No. 5 is earlier than 500 B.C.; No. 6 is about 450 B.C.

One of the most important cities of Magna Graecia was Tarentum. Its coinage is illustrated by Nos. 7, 8, and 9. According to legend, Taras the mythical founder of Tarentum arrived there, riding on a dolphin which was sent by his father Poseidon to save him from shipwreck. This story is frequently told on the coins of Tarentum. No. 7 (334-302 B.C.) and No. 8 (281-272 B.C.) have on the obverse an agonistic type, the famous horsemen of Tarentum, which are noted for the beauty of their execution. This city was slow in adopting a head as a type for the obverse. It appears, however, on No. 9 (272-235 B.C.) and the horseman and his steed are transferred to the reverse. The dolphin of Taras takes a subordinate place under the horse.

No. 10 is a coin of the fourth century B.C. struck at Neapolis, now Naples. The beautiful head on the obverse is probably that of the siren Parthenope, the local goddess of Neapolis. The man-headed bull on the reverse is considered to be the river-god, Acheloos, the father of the sirens.—C. G. H.

EXHIBITION OF CHINESE AND THIBETAN PAINTINGS

THE second exhibition of Chinese and Thibetan paintings, in the George Crofts Collection of the Royal Ontario Museum, was held during January, in the Art Gallery of Toronto. These paintings have not been shown in the Museum on account of lack of space in the galleries there. There are nearly three hundred in the collection, dating from the Sung dynasty (960-1279) to the Ch'ien Lung period (1736-1795), and representing Buddhistic and Taoist scenes, human figures, palaces and gardens, barbarian life, dragons and fish, landscapes, birds and animals, flowers, bamboos, fruits and vegetables.

At the opening of the exhibition, the evening of January fifth, Sir Edmund Walker and Professor Mavor spoke on Chinese painting. During the exhibit, four lectures were delivered to the public by Professor



ANCESTRAL PORTRAIT
MING DYNASTY, 1368-1644
THE GEORGE CROFTS COLLECTION

Currelly and Miss MacLean of the Royal Ontario Museum, and Mr. Lismer and Mr. Jefferys of the College of Art.

At a special evening for Oriental guests a Chinese orchestra played folk-songs, some of which were over five hundred years old. The words set to music were recitals of the great works of art and the great artists of China.

The collection includes a large number of ancestral portraits, selected to give as clear an idea as possible of the art of portrait painting through a long period. The one example shown is a portrait of Nuh Hun, Shen Szu, a Chinese official of the literati, a scholar of the classics, and a member of the Han-lin College, Ming dynasty, 1368-1644. This portrait, painted on silk, is handled in an extraordinarily direct way that is very reminiscent of the art of Holbein, and approaches very closely in its superb draftsmanship the work of this artist. The very simplest means of expression are used. It is a veritable map of the person. The colour scheme is superb, with a deep richness of general tone that is both satisfying and restful, and adds much to the quiet dignity of the face.

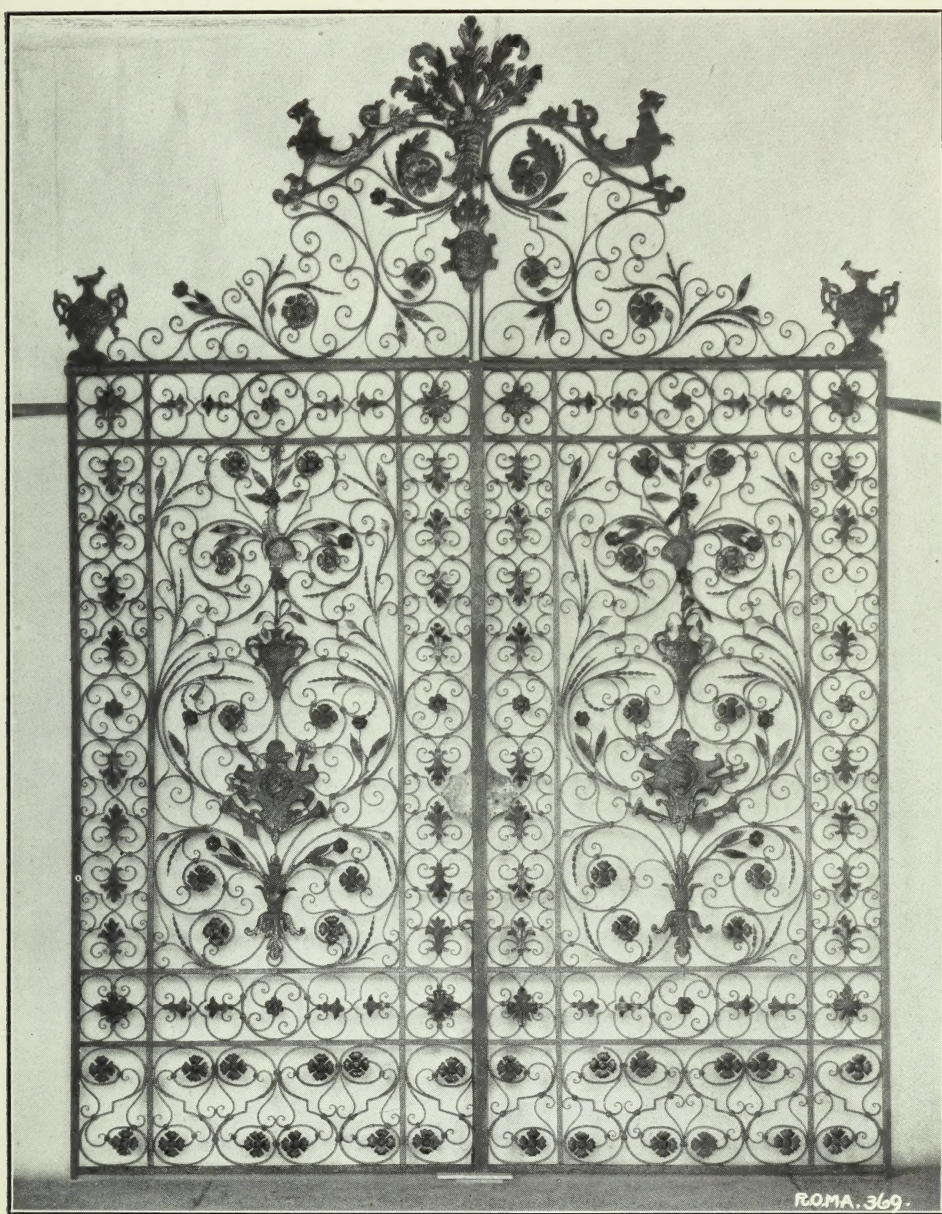
The "Wild Geese" by Gab Shi Djao, K'ang Hsi period (1662-1722), attracted a great deal of attention. Though there is a definite feeling, not only of colour but of more or less mute form to the feathers, the impression is not of the painting of feathers, but of living nervous birds, essentially things of lightness, and power of flight. The general spacing and colour scheme are almost

perfect, with an economy of means that is truly wonderful. Though this picture is as nationally Chinese in art as can be, and is in many ways very different from our tradition, yet the average visitor seemed to appreciate it at once, and to receive great pleasure from a longer examination. C. T. C.



WILD GEESSE
K'ANG HSI PERIOD, 1662-1722

THE GEORGE CROFTS COLLECTION



ROMA. 369.

ITALIAN IRON GATEWAY OF THE XVIIITH CENTURY

THE GIFT OF MR. ROBERT MOND

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ADMISSION

The Museum is open from 10 a.m. to 5 p.m. all week-days except Christmas Day and the morning of New Year's Day. It is also open Sunday from 2 p.m. to 5 p.m.

Admission is free Sunday, Tuesday, Thursday, and Saturday, and on all public holidays. On the other days the admission fee is fifteen cents.

University students are admitted without charge on presentation of their registration cards.

All classes from the schools, art students, and study groups are admitted free.

Members and those who hold complimentary tickets are admitted Monday, Wednesday, and Friday on presentation of their tickets.

GUIDANCE

Teachers with classes and visitors who desire the services of the official guide may make arrangements through the Secretary of the Museum.

PHOTOGRAPHS

Prints of photographs of objects in the Museum may be ordered at the door.